1: Metraux E-5 (1934-1935) 1940
OY2 Easter Islanders OY2

532 images have the same ornamentation. The statue Hoa-haka-nana-ia in the British Museum also has the rings and the girdle and a vertical band continuing the down stroke of the M toward the base. The girdle with its band stretching down from the back is a conventionalized representation of the *maro*. (See p. 217.)

There is good reason to believe that the backs of the statues were carved after they were set up. First, it would have been difficult to complete this portion of the work while the statue was in its original place in the quarry. Second, the transportation would have been more difficult and the chances of injury greater if the backs of statues had been finished. Geiseler (87, p. 12) heard from the natives that "only after the erection of the image, the back was wrought out, so that the spine was well marked." A dimly remembered tradition collected by Routledge (194, p. 188) states that "the statues were set up to be finished."

Most of the images have suffered little from weathering despite the soft breakable tuff. Some had been slightly impaired by petroglyphs carved on their surfaces. These designs, strewn without any apparent order, are extremely crude and were probably made not by the original artists but by later visitors to the quarry. Among these rock carvings the most frequent motifs are crescentic depressions which may represent boats. On some statues there are carvings of a big-eyed figure.

532 All the images of the crater had names, though only a few are remembered by modern natives. A great many were recorded by Geiseler (87, pp. 7-10).
552 The few names which were given to Routledge (194, p. 183) were defined as the names of the individual carvers "and some proof is afforded of the reality of the tradition by the fact that the clans of the persons named are consistently given." But many of these names derive from some peculiarity of the image or of the place where it is located. Piropiro (the Stinking), with his upturned nose, seems to be offended by some bad odor, and names like "Dropping-water", "Wry-neck", and Taotao Poki (the Tattooed Man) are purely descriptive. Some images in the interior of the crater have been named after the birds which used to haunt this side of the cliff: "the Kiakia sitting"; "the Kiakia flying" (194, p. 184). One image was called "The Night" (Po).

532 On the outer slope of Rano-raraku there is a statue called Tai-hare-atua
773 which differs from all the others in that it is clumsily wrought. It has no neck and the ears and arms are fused together. According to tradition, it was the first image carved in the quarry. The natives have a legend about it which was inaccurately recorded by Routledge (194, p. 184). My version follows:

The image carver lived in Hotu-iti where he made the first image called Tai-hare-atua. When the statue was finished, he did not find it pretty at all because it had no neck. He said to two men, "You go to Apina-nui and ask how they carve the neck of the images. When they tell it to you, come back."

The two went to Apina-nui. They saluted a man, and the man returned their greetings. The young men entered his house and they stayed there. The owner of the house

9: Forster T-5 (1774) 1777
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we ſaw no tools; or raiſed and erected by them without machinery. The general appellation of this range was *Hanga* Teaòw; hanga being the word which they prefix to every range. The names of the ſtatues were *Ko*-Tomoaï*, *Ko-Tomoèreï*, *Ko-Hòo oo*, *Morobèena*, *Oomarèeva*, *Weendloo*, *Weenapè*. [552]

1774. MARCH.

175 X 532

"From hence we continued our march to the northward along the ſea, having a precipice on our right. The ground was the ſame ferrugineous *tufa* for a conſiderable way, covered with ſmall fragments; but after ſome time we came to a ſpot which was a ſingle coherent rock or lump of black melted lava, which appeared to contain ſome iron. There was no ſoil, graſs, or plant whatſoever upon it. Beyond it we paſſed through a number of plantations of bananas, potatoes, and yams, and one of eddoes. The graſs between the ſtones was plucked up and ſpread on the land, to ſcreen it from the ſun, to keep the moiſture of the rain in it, and at laſt to manure it.

175 X 134

175 X 241

"The natives continued to offer ſome potatoes for ſale ready dreſſed, and, at a hut where we halted, they ſold us ſome fiſh. Some of them carried arms, which were no other than the thin ſticks we had ſeen before, and which were headed with a black vitreous lava, carefully wrapped in a ſmall piece of cloth. Only one of them had a battle-axe, reſembling that of the New Zeelanders, though much ſhorter. It had a head carved on each ſide, and a ſmall round portion of the black glass above mentioned inſtead of eyes. [531]

175 X 411

* *Ko* is the article, as at New Zealand and in the Friendly Iſles.

In New Zealand it is Te.

15; Routledge E-5 (1914-1915) 1919
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and one is shown where an attempt has been made to cut off the head. Another series of images have originally stood round the base on level ground (nos. 1, 2, 3, fig. 60), extending from the exterior of the entrance to the crater to the southern corner; these are all prostrate. On the slopes there are a few horizontal statues, but the great majority, both inside the crater and without, are still erect. Outside, some forty figures stand in an irregular belt, reaching from the corner nearest the sea to about half-way to the gap leading into the crater. The bottom of the mountain is here diversified by little hillocks and depressions; these hillocks would have made commanding situations, but rather curiously the statues, while erected quite close to them, and even on their sides, are never on the top. Inside the crater, where some twenty statues are still erect, the arrangement is rather more regular; but, on the whole, they are put up in no apparent order. All stood with their backs to the mountain.

They vary very considerably in size; the tallest which could be measured from its base was 32 feet 3 inches, while others are not much above 11 feet. Every statue is buried in greater or less degree, but while some are exposed as far as the elbow, in others only a portion of the top of the head can be seen above the surface (fig. 57) others no doubt are covered entirely. The number visible must vary from time to time, as by the movement of the earth some are buried and others disclosed. An old man, whose testimony was generally reliable, stated, when speaking of the figures on the outside of the mountain, that while those nearer the sea were in the same condition as he always remembered them, those farther from it were now more deeply buried than in his youth.

Various old people were brought out from the village at Hanga Roa to pay visits to the camp, but the information forthcoming was never of great extent; one elderly gentleman in particular took much more interest in roaming round the mountain, recalling various scenes of his youth, than in anything connected with the statues. A few names are still remembered in connection with the individual figures, and are said to be those of the makers of the images, and some proof is afforded of the reality of the tradition by the fact that the clans of the persons named are consistently given. Another class of names is, however, obviously derived merely from local circumstances;

15:Routledge E-5 (1914-1915) 1919
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one in the quarry, under a drip from above, is known by the equivalent for "Dropping Water," while a series inside the crater are called after the birds which frequent the cliff-side, "Kia-kia, Flying," "Kia-kia, Sitting," and so forth. A solitary legend relates to an unique figure, resembling rather a block than an image, which lies on the surface on the outside of the mountain (no. 24, fig. 60). It is the single exception to the rule mentioned above, that no evolution can be traced in the statues on the island. The usual conception is there, and the hands are shown, but the head seems to melt into the body and the ear and arm to have become confused. It is said to have been the first image made and is known as Tai-haré-atua, which tradition says was the name of the maker. He found himself unable to fashion it properly, and went over to the other side of the island to consult with a man who lived near Hanga Roa, named Rauwai-ika. He stayed the night there, but the expert remained silent, and he was retiring disappointed in the morning, when he was followed by his host, who called him back. "Make your image," said he, "like me,"—that is, in form of a man.

On our first visit to the mountain, overcome by the wonder of the scene, we turned to our Fernandez boy and asked him what he thought of the statues. Like the classical curate, when the bishop inquired as to the character of his egg, he struggled manfully between the desire to please and a sense of truth; like the curate, he took refuge in compromise. "Some of them," he said doubtfully, he thought "were very nice." If the figures at first strike even the cultured observer as crude and archaic, it must be remembered that not only are they the work of stone tools, but to be rightly seen should not be scrutinised near at hand. "Hoa-haka-nanaia," for instance, is wholly and dismally out of place under a smoky portico, but on the slopes of a mountain, gazing in impenetrable calm over sea and land, the simplicity of outline is soon found to be marvellously impressive. The longer the acquaintance the more this feeling strengthens; there is always the sense of quiet dignity, of suggestion and of mystery.

While the scene on Raraku always arouses a species of awe, it is particularly inspiring at sunset, when, as the light fades, the images gradually become outlined as stupendous black figures against the gorgeous colouring of the west. The most

15:Routledge E-5 (1914-1915) 1919
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The groups of dwellings have various names, and are associated with the particular clans, who, it is said, built them. One house, which stands near the centre of the village, Taura-renga by name, is particularly interesting as having been the dwelling of the statue Hoa-haka-nanaia, roughly to be translated as "Breaking wave," now resident under the portico of the British Museum (fig. 31). Lying about near by were two large stones, which had originally served as foundations for the thatched type of dwelling, but had apparently been converted into doorposts for the house of the image; on one of them a face had been roughly carved (fig. 107). The statue is not of Raraku stone, and it will be realised how entirely exceptional it is to find a statue under cover and in such a position. The back and face were painted white, with the "tracings" in red. The bottom contracts, and was embedded in the earth, though a stone suspiciously like a pedestal is built into a near wall. The house had to be broken down in order to get the figure out. According to the account of the missionaries, three hundred sailors and two hundred Kanakas were required to convey it down the mountain to H.M.S. *Topaze* in Cook's Bay. The memory of the incident is fast fading, but our friend Viriamo repeated in a quavering treble the song of the sailors as they hauled down their load.[1] The figure is some eight feet high and weighs about four tons.

Day by day, as we worked, we gazed down on the islets. The outermost, which, as its name Motu Nui signifies, is also the largest, is more particularly connected with the bird story, which we were gradually beginning to grasp, and at last the call to visit it could no longer be resisted (fig. 109). It was not an easy matter, for *Mana* was away; the boats of the natives left a good deal to be desired in the way of seaworthiness, and it was only possible to make the attempt on a fine day. Finally, on arrival at the island, it required not a little agility to jump on to a ledge of rocks at the second the boat rose on the crest of the waves, before it again sank on a boiling and surging sea till the heads of the crew were many feet below the landing-place. We

[1] Recollection is naturally clearer of the removal of the statue now at Washington, and particularly of the excellent food given to the natives who assisted. The figure is reported to have been taken from Ahu Apépé, an inland terrace not far from Rano Raraku, and been dragged down to the ship as she lay in La Pérouse Bay.